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ABSTRACT

A biography for the elementary grades of Carl Gawboy (Ojibwe), an American Indian painter, includes photographs of the artist and some of his work. A teacher's guide following the bibliography contains information on watercolor painting and the Ojibwe people, learning objectives and study questions, instructions for doing a watercolor painting and illustrating a story, vocabulary list, resource list, and an evaluation checklist. (LFL)

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CARL GAWBOY

OJIBWE

REGIONAL PAINTER

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CARL GAWBOY
OJIBWE
REGIONAL PAINTER

Carl Gawboy is a regional painter. A regional painter paints the land, people, and animals of a particular area. The area in which Carl's subjects can be found is Northern Minnesota, where he has lived most of his life.

A member of the Minnesota Chippewa Tribe, Carl is a Lake Vermilion enrollee of the Bois Forte Band. He was born on May 21, 1942 at an Indian hospital in Cloquet. Carl's parents had been living in Vermilion, Minnesota at the time of his birth, but moved soon after to Lakeland, Minnesota. His family moved once again to Pike River, a small community between McKinley and Tower, before finally settling on a farm near Ely, Minnesota. The farm had been the childhood home of Carl's mother and the homestead of his Finnish grandparents.

Carl has experienced the culture of both Ojibwe people and Finnish immigrants. His name reflects the cultural pluralism of his life. His first name, Carl, is the Swedish form of Charles. The Finnish people, culturally influenced by the Swedish people, often used Swedish names. Gawboy is a shortened form of the name *Negaunegahbo* (nee gaun nee gah bo). *Negaunegahbo* was the name of Carl's Ojibwe great grandfather. Carl's grandfather, named *Taywanise* (tay wahn is see), took the English name of Jim Gawboy.

On the farm at Ely, Carl's family gardened and raised cows and chickens. They also hunted, fished, trapped, and picked wild berries. Carl had a good childhood. His parents gave him much support and encouragement in whatever he did. They treated him as an individual, even as they raised seven other children. During this time Carl's father did seasonal construction jobs and forest service work.

Carl graduated from Ely Memorial High School. At the time of his graduation he received a brand new 30-30 deer rifle from his



Photograph Courtesy of: Carl Gawboy
"SUMMER BUCK"

father. Carl's father gave each of his children a rifle when he or she graduated from high school. To Carl's father, a rifle was an important tool for survival.

Carl's father was born into a hunting culture. A rifle signified not only a way to survive but also an advantage over other hunting methods. A rifle would be given to a boy when he became a man. As

a man, he would have to shoulder his share of the burden in providing food. Carl's father realized that a diploma was as important a tool for survival in these days as a rifle was in his own boyhood.

Carl attended the University of Minnesota at Duluth; the University of Wisconsin at Superior; and the University of Montana at Missoula, where he took part in an Indian Arts program and earned a Master's Degree. While attending college, he worked for the U.S. Forest Service in the summer. Some of the things he did were portage maintenance, timber scaling, and dock building in the Superior National Forest near Ely.

He also worked as a janitor, a swimming coach to high school and college students, a high school art teacher, and an art history lecturer for college students. Presently, he is a full-time painter and illustrator. One of Carl's jobs as an illustrator has been a children's book entitled Shemay, the Bird in the Sugarbush, published by the Duluth Indian Education Advisory Committee.



Photograph Courtesy of: Kay Gamble

"HARVEST MOON"

Carl uses mainly watercolors to paint realistic and sometimes surrealist pictures. "Harvest Moon" is an example of a realistic picture. "Kabetogoma" is a surrealist picture. In "Kabetogoma" a man seems to be part of a canoe. Although individual pictures appear to be landscape or wildlife paintings, overall they are pictures of scenes familiar to Northern Minnesota.



Photograph Courtesy of: Carl Gawboy

"KABETOGOMA"

Carl's paintings have been exhibited at the Minnesota Historical Society in St. Paul, Minnesota; Coffman Gallery at the University of Minnesota; Radisson Inn at Grand Portage, Minnesota; and Rainy River Community College at International Falls, Minnesota. They have also been shown in national competitive exhibitions such as the Heard Museum Guild National Indian Arts Exhibition in Phoenix, Arizona and the Scottsdale National Indian Arts Exhibition in Scottsdale, Arizona.

In 1973, Carl acquired a third prize ribbon and a cash prize from the Scottsdale Exhibition.



In addition to working as a full-time painter and illustrator, Carl also operates his own art gallery. Carl's art gallery, called the Bois Fort Gallery, is located in Ely, Minnesota. It is housed on the first floor of an old frame house. Carl, his wife Lynn, and their daughter Anna usually live upstairs. Carl began the Gallery in 1973 because he was having a hard time getting his work exhibited in other galleries. The Bois Fort Gallery also displays pottery, sculpture, photographs, and works of other artists as well as Carl's own paintings.

TEACHER'S GUIDE

NATIVE AMERICANS OF THE TWENTIETH CENTURY

CARL GAWBOY

OJIBWE

REGIONAL PAINTER

I. ACKNOWLEDGEMENTS

The staff of the Indian Elementary Curriculum Project wishes to thank the following individuals for helping to make this biographical study unit possible:

Carl Gawboy, for photographs and information about his life;

Patrick Des Jarlait, Jr., Illustrator.

II. CURRICULUM UNIT

Native Americans of the Twentieth Century - Carl Gawboy

III. BACKGROUND INFORMATION

CARL GAWBOY

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WATERCOLOR PAINTING

Painting with watercolors is popular with both elementary school children and professional artists. A few paint colors, paper, brushes, and water are all that is needed to do simple paintings.

There are two basic types of watercolor paints, transparent and opaque. Both types dry quickly. The paints are available commercially in three forms, in cakes, in tubes and in watercolor pencils. The shade of color is determined by the amount of water or white paint mixed with a particular color. A bold color has more paint in proportion to the water and a light color has more water than paint. Paints can be mixed and blended prior to being applied to the picture or can be mixed on the picture itself.

The paper used for watercolors should have some texture. It should be able to absorb wet flows without buckling or shrinking. Sometimes an artist dampens the surface of the paper with water, then applies the paint. This is called the "wet-paper method."

The brushes used with watercolors are usually made from camel or sable hair. Camel hair brushes are generally larger. They are used for flowing strokes that fill in large areas of the picture. Sable hair brushes are used to add details to the picture. They range from fine-tipped to broad round-tipped. As a painter develops an individual style, s/he learns which types of brushes s/he feels most comfortable using. Sponges, toothbrushes, and other tools may be used to produce a variety of other effects.

OJIBWE PEOPLE

Long ago, the Ojibwe people's life centered around the four seasons in their woodland home. During the winter, small groups

of people formed camps. They lived deep in the forest far away from the next camp because game was often scarce and a large hunting area was needed to provide necessities such as food and clothing. Winter activities included: making and repairing hunting equipment and clothing; preparing cord, twine, and fishing nets; and tanning hides. Winter was also a time when legends were told by elders.

In the spring, the Ojibwe would join other families at maple sugar camps, where preparations were made to gather maple sap. Maple sugar was an important food staple used in many kinds of cooking to season foods. Spring was also a good time for hunting and trapping, as the fur on animals was at its thickest.

As the sap began to run thin, families traveled by canoe to their summer homes. During the warm months, they lived along the shores of the lakes. The lakes provided cool breezes, fish, places to swim, and waterways for traveling.

In the late summer or early fall, Ojibwe people harvested wild rice, their most important food staple. The wild rice was harvested from shallow mud-bottomed lakes.

Today, Ojibwe people live in a variety of settings, urban as well as rural, on-reservation as well as off-reservation, woodland as well as plains environments; and can be found in a wide range of present day occupations. Ojibwe reservations are located in Michigan, Minnesota, Montana, North Dakota, and Wisconsin. There are also Ojibwe reservations in Canada which are referred to as reserves.

IV. STUDENT ACTIVITIES

- A. Activity One: Doing a Watercolor Painting
- B. Activity Two: Illustrating a Story

V. OBJECTIVES

Upon completion of this unit, the students will:

- A. Identify Carl Gawboy as a regional painter;
- B. Correctly identify the region Carl Gawboy paints;
- C. Name Carl Gawboy's art gallery;
- D. Define a regional painter as a painter who paints the land and people of a particular region.

VI. MATERIALS NEEDED

- A. Carl Gawboy biographical study folder
- B. Map of Minnesota
- C. Other materials listed on the activity sheets

VII. DIRECTIONS AND PROCEDURES FOR TEACHERS

- A. Discuss the background information with the students, emphasizing the following about Carl Gawboy: his profession, the region he enjoys painting, the name of his gallery, and what he does as a regional painter.
- B. Using a dictionary, define the word "region" with the students.
- C. On a map of Minnesota, have the students identify the region of Northern Minnesota. Locate the town of Ely. If possible, locate the other small towns in which Carl Gawboy has lived.
- D. Have the students complete the activities. Directions are provided for each one.

VIII. CONCEPTS AND VOCABULARY

- A. Bois Forte Band - a subdivision of the Minnesota Chippewa Tribe. Members of the Bois Forte Band are found mainly on the Nett Lake and Vermilion Reservations in Minnesota.
- B. Enrollee - a person who is an officially recognized member of a tribe.
- C. Finnish - of or pertaining to the people of Finland or to their descendants.
- D. Homestead - the land and buildings settled under a homestead law; a home and its surrounding land.
- E. Illustrator - a person who makes pictures or drawing for books, magazines, pamphlets or other publications.
- F. Minnesota Chippewa Tribe - a tribal confederation consisting of six reservations in Minnesota: Bois Forte, Fond du Lac, Grand Portage, Leech Lake, Mille Lacs, and White Earth. This confederation is governed by a twelve member Tribal Executive Committee which oversees its combined interests.
- G. Ojibwe - a North American tribe of Indian people also known as Chippewa and Anishinabe (ah nish i nah ba). For more information on the Ojibwe, see Section X, Resources.

- H. Regional painter - an artist who depicts the cultural, historical and geographic aspects of a particular area.

IX. ACTIVITY VARIATIONS

- A. Have the students paint a watercolor that reflects their lifestyles.
- B. Take a field trip to view watercolor paintings at a major art gallery.

X. RESOURCES

Albenda, Pauline. *Creative Painting with Tempera*. New York: Van Nostrand Reinhold Company, 1970.

Blue, Betty. "Gawboy's Bois Fort Gallery is a Gifty Place," *Ni-Mi-Kwa-Zoo-Min*, November, 1975, pp. 6-7.

Densmore, Frances. *Chippewa Customs*. Minneapolis: Ross and Haines, Inc., reprint, 1970.

Johnston, Basil. *Moosemeat and Wild Rice*. Toronto, Ontario: Jefferson Press Limited, 1978.

Johnston, Basil. *Ojibway Heritage*. New York: Columbia University Press, 1976.

Martinson, David. *Shemay, the Bird in the Sugarbush*. Illustrated by Carl Gawboy. The Anishinabe Reading Series. Duluth, Minnesota: State of Minnesota, Duluth Indian Education Advisory Committee, 1975.

The Minnesota Chippewa Tribe Curriculum Development Project. *Minnesota Chippewa Tribal Government* (teacher's guide and student handbook). Illustrated by Carl Gawboy et al. Cass Lake, Minnesota: Minnesota Chippewa Tribe, 1978.

The Minnesota Chippewa Tribe Curriculum Development Project. *The Legend of Nett Lake* (teacher's guide and student handbook). Illustrated by Carl Gawboy. Cass Lake, Minnesota: Minnesota Chippewa Tribe, 1977.

Painting, Book 3 of Whitman Creative Art Book. Racine, Wisconsin: Whitman Publishing Company, 1967.

Roufs, Timothy G. *The Anishinabe of the Minnesota Chippewa Tribe*. Phoenix: Indian Tribal Series, The Minnesota Chippewa Tribe, 1975.

Warren, William. *History of the Ojibway Nation*. Minneapolis: Ross and Haines, Inc., 1957.

Zaidenberg, Arthur. *How to Paint with Water Colors: A Book for Beginners*. New York: The Vanguard Press, Inc., 1968.

XI. EVALUATION

- A. Did the students identify Carl Gawboy as a regional painter?
- B. Did the students identify the region Carl Gawboy paints?
- C. Did the students name Carl Gawboy's art gallery?
- D. Did the students define a regional painter as a painter who paints the land and people of a particular region?

CARL GAWBOY

ACTIVITY ONE

DOING A WATERCOLOR PAINTING

MATERIALS NEEDED

Watercolor or tempera paints - black, red, yellow, blue
A large paintbrush for each student
A small paintbrush for each student
Containers for water and for paints
Watercolor paper 9" x 12" (four to five sheets per student)
Sponges (optional)

DIRECTIONS AND PROCEDURES FOR TEACHERS

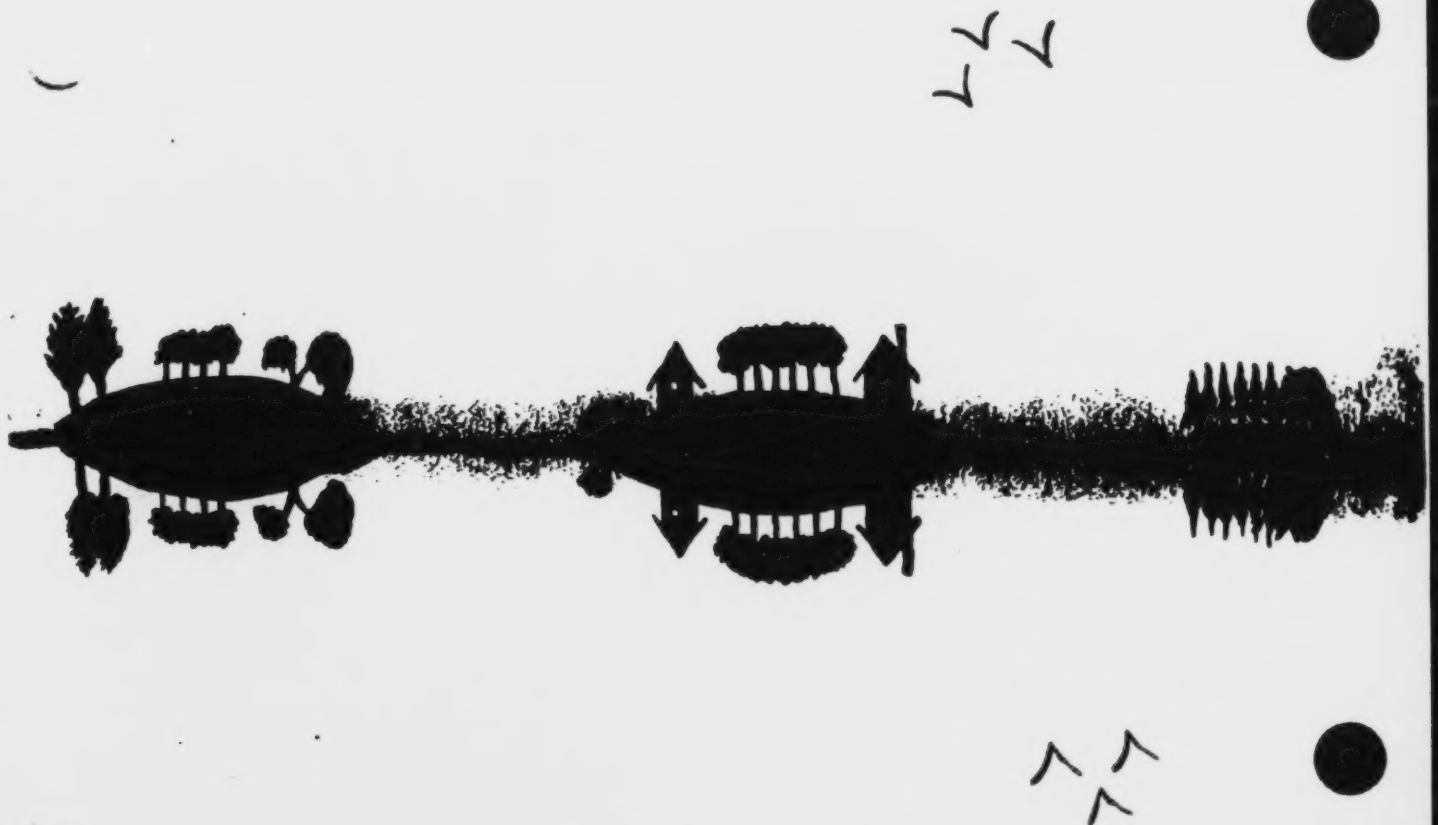
1. Place each paint color into containers. The red, yellow and blue paints should be rather watery. The black paint should be thicker.
2. Give each student one piece of paper.
3. Dampen the paper by sprinkling clear water on it or by sponging water onto it.
4. Have the students make a horizontal red line in the middle of the paper from one side to the opposite side with one stroke, using a large paintbrush.
5. Have the students rinse the large paintbrushes thoroughly then make horizontal lines above and below the red line on their paintings. Have them leave approximately one inch of paper on the top and bottom edges unpainted.
6. Have the students again rinse their large paintbrushes. Have them paint the unpainted inch on the top and bottom edges of the paper blue. The colors should have run together slightly.
7. Have the students set the picture aside to dry for a short while (about five minutes).
8. Discuss reflections in lakes, such as horizons, boats, islands, and birds.
9. Have the students use a smaller brush and make a narrow black line down the middle of the red line (the horizon).

10. Have the students draw:

- A. An island on the horizon, using black paint; and its reflection beneath the horizon;
- B. A boat on the horizon, using black paint; and its reflection beneath the horizon;
- C. Birds above the horizon, using black paint; and their reflection beneath the horizon.

11. Have the students complete additional drawings, using their creativity to add more details.

EXAMPLE:



CARL GAWBOY
ACTIVITY TWO
ILLUSTRATING A STORY

MATERIALS NEEDED

Eight pan watercolor sets

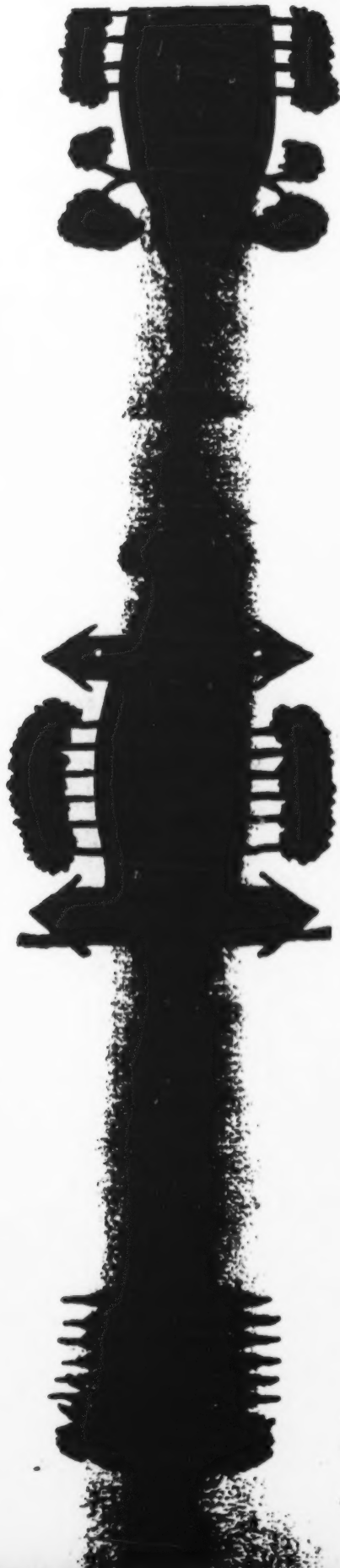
Brushes

Manilla paper

Shemay, the Bird in the Sugarbush, by David Martinson, or other books illustrated with watercolors, such as *Dawn*, by Uri Schulevitz; *If I Built a Village*, by Kazue Mizumura; or *Time of Wonder*, by Robert McCloskey; or *The Little Lost Lamb*, by Golden MacDonald and Leonard Weisgard.

DIRECTIONS AND PROCEDURES FOR TEACHERS

1. Read *Shemay, the Bird in the Sugarbush*, to the students. If this book is not available, choose one of the others listed above.
2. Have the students look closely at the illustrations.
3. Have the students choose a favorite story to illustrate, using the watercolor sets.
4. Or, have the students create their own story and illustrate it.



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